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SPRING 1987 NUMBER 16

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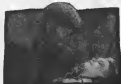


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Creature Feature THE WOLF MAN

The complete story behind the hairiest horror of all! An exclusive in-depth history of the midnight howlings of Larry Talbot!

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STAR TREK IV

Leonard Nimoy and James Doohan offer two views of the *Voyage Home*. For Nimoy...

Turn to page 16

For Doohan...

Turn to page 22



KING KONG LIVES!

Visit the set and meet all of the fantastic people behind the revival of the biggest monster of them all. The King stalks again and makes monkeys out of all of us...

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HAL SCHUSTER
PUBLISHER

SABIN GRAY
ART DIRECTOR

FORREST J JACKERMAN
EDITOR EMERITUS

**LAURIE DEATON
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PRODUCTION

JAMES VAN NISE
EDITOR

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I hope these upcoming horrors grab you...

Quinn's

FANTASY FILMARQUEE

FILMS IN YOUR FUTURE!

MORE HORRORS FROM DEG!

The DeLaurentis Entertainment Group (DEG) has announced a \$150 million production slate which will include several fantasy and horror entries for 1987 and '88.

Ronnie Rocket — No, this has nothing to do with our President or the SDI, but what it does have to do with is a much speculated on secret project which director David (Dune) Lynch has had up his sleeve for a few years. Whatever it is, it'll be strange. Maybe *Blue Velvet* in outer space?

Phantom — Based on the horror novel by Dan R. Koontz about a monster in a deserted Rocky Mountain town.

20,000 Leagues Under The Sea — Originally announced 2 years ago, this is to be the latest version of the Jules Verne classic. Unlike the 1954 version starring James Mason, this version will apparently not be done in period but will take place in the modern day world! Script is by Georgia MacDonald (Flashman) Fraser.

Total Recall — Based on the Phillip K. Dick short story, "We Can Remember It For You Wholesale," script had originally been written by Dan (Alien) O'Bannon & Ron Shusett but is now by Ron Shusett and Steve Prassfeld. A futuristic fantasy taking place on Mars, film will be directed by Russel (Highlander) Mulcahy.

Evil Dead II — The sequel to *The Evil Dead*, the sequel features the same story as the original and picks up exactly at the moment the first story ended.

Return To Salem's Lot — A sequel to the tv movie which was based on Stephen King's novel — but King has nothing to do with this sequel. Written and directed by Larry (It's Alive) Cohen with a completely different cast headed by Michael Moriarty.

Innerspace — Directed by Joa Quante, this comedy stars Dennis Quaid as a man who is miniaturized inside a tiny rocket and accidentally injected into Martin Short. Cast also features Kevin McCarthy and Robert Picardo. You'll laugh until you stop.

The Dead Next Door — Stars Pete Ferry, Bogdan Pacic, Michael Grossi, Robert Kinkel and the rest of your favorite stars. The title tells it all.

The Lost Boys — First announced as a film directed by Richard Donner, Donner is Executive Producer of this pic about vampire children which stars Corey (Boyz n the D) Feldman and Corey (Silver Bullet) Helm.

Masters Of The Universe — Somebody guessed right that this is a better title for a movie than He-Man (which would sound like an aerobics film) but it's a live-action version of the action/adventure cartoon with Dolph (Rocky IV) Lundgren as the animated character come to life. Pic also features Frank (Dracula) Langella, Billy Barty and Courteney (Mistress of Science) Cox. William Stout is the Production Designer.

Nosferatu In Venice — Klaus Kinski returns as the vampire who would even give Dracula a scare!

The Princess Bride — A fantasy directed by Rob (Stand By Me) Reiner. Stars Carey Elwes, Robin Wright, Billy Crystal, Carol Kane and Chris (Fright Night) Sarandon.

Spellcaster — Another bizarre entry from Empire Productions.

NOSFERATU terrorizes Venice!

STAR TREK— THE NEXT GENERATION

On October 11th, Paramount announced that they will be making two dozen new one hour episodes of *Star Trek* for first run syndication.

Gena Roddenberry will be on hand as creative consultant but none of the original cast will appear in the new series. The concept is to set the new adventures after the voyages of the starship *Enterprise* that we are so familiar with. The concept is to create a television series featuring a new, and younger, group of characters while continuing the storyline with the original cast in the motion pictures. For the series, William Shatner is set to direct the next big budget extravaganza.

While some cast members of the original series such as James Doohan had expressed a willingness to return to the familiar engine room on a weekly basis, others, including Leonard Nimoy have said that they would not have been willing to as they now feel that their future lies in film not television.

A NEW SUPER-ROMANCE?

Marci Hemingway, who has not previously appeared in a fantasy film, will reportedly be Superman's new love interest in *Superman IV*. But what about Lois Lane? Has she really forgotten that she loved the Men of Steel?

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Dear Monsterland,

First I would like to thank you for bringing back the true monster magazine. I grew up reading my brother's *Famous Monsters*, and now (although it looks like Forry will not be editor any more), *Monsterland* brings back some good memories.

One complaint, though. Video Creatures. Is it just me, am I the only one who has all of the classic horror films on video tape? I'm sick about hearing that the latest splatter film is out on video, and amazed that you haven't reported all of the films that are available on tape. For instance, Karates Video Communications, under its Video Film Classics line have released *The Phantom of the Opera* ('25), *Nostalgia* ('22), *The Hunchback of Notre Dame* ('23), *The Cabinet of Dr. Caligari* ('19—natch) and others. They are available in Walden Books nationwide and cost anywhere from \$14.95 to \$19.95. I hope this lets some fans who have never seen these films before see 'em, 'cause these are definitely worth seeing! Also, Goodtimes Home Video has been releasing some good films and some bad films, and some of Bela's stuff. Most of these can be found in discount stores (K-Mart's, and the like) for about \$9.00. Also, Media Video released the original *Invaders from Mars*. I'm not sure what video companies released them but *The Thing* ('51), *King Kong* ('33) and *Invasion of the Body Snatchers* ('56) are out on video.

So see Randy, there are some *true* horror/SF films on video. Otherwise, keep up the good work!

Matt Shimkus
502 S. Patton Ave.

Arlington Heights, IL 60005

Oooh!—This is the month for helpful readers! I, myself, have been waiting for these films to appear on video! The new resurgence in vintage classics is surely a welcome

sight to all fans of the genre, so thanks for telling us about them, Matt. There's certainly a grave need for it!—E.

Dear Monsterland,

I always wondered what happened to *Famous Monsters* when suddenly I could no longer find it in stores. But when I picked up the third issue of your new *Monsterland* magazine I found that it had been reincarnated into a format tremendously better! I was always a fan of *Famous Monsters* and I'm even a bigger fan of *Monsterland* now that I've discovered it.

Let me make a few suggestions: Keep away from the slasher type movies out today. The name of the magazine is *Monsterland*, not *Psycheland*. Leave the gory pictures to horror magazines like *Fangoria*. Stay out of sci-fi movies like *Star Trek*, *Star Wars* and space movies like this. Cover monsters. Let's see a rundown of *Dracula* movies, werewolf movies and their ilk. And definitely have a special section each issue on the giant monsters of Japan. Not only *Godzilla*, but cover *Varan*, *Reptilicus*, *King Kong Escapes*, *Gorgo*, *Mothers*, *Rodan*, *Atragon*, etc. I would especially like to see a chronology of the Gamera movies: *Gamera vs. Monster X*, *Gamera the Invincible*, *War of the Monsters*, *Attack of the Monsters*, *Return of the Giant Monsters*, and *Gamera—Super Monster*. Please do this! They're so many fans of giant monsters and just not enough coverage of them! Well, that's all I have to say. Keep up the fantastic work.

Yours truly,
Clint Jackson

Box 239
Hanover, WV 24639

That's certainly a good suggestion, Clint, about covering the giant monsters. . . though we're not sure if we should send this idea to the writer-pool or to the costume department! We have, in the past, featured a variety of Japanese movies and monsters on these pages. Now that we know you readers are so interested, we'll see what other goodies we can dig up.—Evila

Dear Monsterland,

I recently began reading your magazine. I think it's absolutely marvelous. It's my favorite magazine and some day I'd like to meet Evila.

In your July '66 issue, number 11, you had an article about the soap opera *Dark Shadows*. I was wondering if you knew if *Dark Shadows* was on video cassette, and if so, where I can find a copy. Oh, by the way Evila, I think you're marvelous, too. Thank you.

Michael Donner
15545 Francis Rd.
Lansing, MI 48906

*Welcomes to the ranks of Monsterland readers, Michael. Until we can meet in the flesh (or blood!), I hope that these photos of me will do for the moment. (But speaking of blood, perhaps we can arrange something, if you can spare a couple of pints!) Anyway, the report is that no commercial videos are currently available of *Dark Shadows*, but I'd suggest calling your local tv station to find out when the show might be running under syndication, so that you can have it taped yourself. For you Los Angeles readers, look for *Dark Shadows* on Channel 56.—Evila*

Dear Monsterland,

A few days ago I went down to the local comics shop to pick up an issue of *Mad* magazine when suddenly I saw a copy of *Monsterland*. "Where have I seen that title before?" I wondered. I picked up the mag, opened it up to the first page, and... do my eyes deceive me? That name. That editor. Why it's Forrest J Ackerman, the editor of *Famous Monsters of Filmland*! I couldn't believe it. I started coffin! So I dumped the *Mad* and bought the issue of *Monsterland*.

I read the whole issue in a few hours. Some things had really changed. Who's this Evila? Where's Dr. Acula? And what's happened to You Axed For It? The Hell of Flame? Hidden Horrors? What've you done, Forry the Gory? Where are all my favorite articles? BRING 'EM BACK!!

Oh well. I guess things just hafta' change with the times. But at least now I have a great monster mag to look forward to every month. It just ghosts to show you: once a monsterzine, always a monsterzine.

Good Bite, and 'till next time,
Joey "Reoul the Ghoul" Jensen

P.S. This monster gives a claws up to the painted cover idea. It'll make the mag look more at gnome.

Joey Jensen
20248 Velerio Street
Canoga Park, CA 91306

Who writes your material, anyway??? You talk just like our entire editorial staff! In your case, though, I tend to blame it more on *Mad* than *MONSTERLAND*. Glad you made the switch—thanks for writing in.—Evila

Dear Monsterland,

Would you know if Lon Cheney, Jr. had a fan club? If so, would you have an address I could write to?

Thank you,
Lesliejo Mantooth
25119 Curle, Apt. 6
Warren, NY 48091

We got out the peck of bloodhounds, Lesliejo, but even *THEY* couldn't track down a Lon Cheney, Jr., fan club. If any of you readers know of one, please write in and give us the particulars. I trust you will all enjoy *The Wolf Man* article in this issue, featuring Chaney in one of his finest (if not furthest!) roles.—E.



Vincent Price

Dear Monsterland,

In your July issue, you printed a letter from Daniel Whitman lamenting his inability to find an interview with Vincent Price. I am the editor of a book-length interview with Mr. Price entitled, *Vincent Price: Actor and Art Collector*.

This soft-cover book is 48 pages long and sells for \$15.00 (plus \$1.25 shipping). The first 26 pages is devoted to Vincent Price's film career—illustrated with stills from (*Monsterland* editor Emeritus) Forrest J Ackerman's collection.

Copies of this book may be ordered from Riverside

Museum Press, 3720 Orange St., Riverside, CA 92501.

Alan Curl
3753 Eucalyptus Ave.
Riverside, CA 92607

Indeed, Vincent Price's illustrious career has spanned decades, with performances ranging from madmen to romantic leads. Hopefully many of you caught him recently in *The House of Long Shadows*, along with such veterans as Peter Cushing and Christopher Lee. It's high time an in-depth book became available. Thanks for letting us know, Alan!—Evila



Evila meets SUPERMAN (Kirk Alyn)!

Dear Evila,

I saw you for the first time on the current *Monsterland*. You're a real fox! I'm definitely going to become a regular reader! How about an autographed photo (with your real name included)?

Sincerely
Charles Johnston
3610 W. 6th St.
L.A., CA 90020

Dear Evila,

I've been with horror films and anything associated with them for 14 years now (I'm 20 years old), and I have been a follower of *Monsterland* since issue 1. However, I've never been compelled to write, although I've been very pleased with the book until issue 15. When I went to the store to buy the new issue, I almost fell on the floor when I saw your picture on the cover! Evila, you are gorgeous!!! It should be against the law for anyone to be as beautiful as you are. At first, when people started writing in asking to see a picture of you, I didn't really give it much thought. I figured you would be a fat, ugly woman who just knew how to talk sexy. But — after seeing your shapely legs in issue 14 I

became curious and was not disappointed. You are one of the most gorgeous women I've ever laid my eyes on. How about a poster or some autographed picture of yourself to sell in *Monsterland*? You would make a killing. If not that, then please have more pictures of yourself in each issue. Sales will probably increase dramatically.

Evila Forever!
Johnny Miller
RT. 2, Box 444
Bluefield, VA 24605

P.S. Hope I didn't lay it on too thick, but I meant every word of it. Love ya!

Wow, if I'd known you readers would respond like this, I would have exposed myself sooner! I hope you will join my new fan club, which includes a newsletter giving dates of my upcoming appearances and a personally autographed photo of me.

Thanks for all your attention, and I'll be looking for you in the next issue—Evila

Address all letters to:



The LetterHead

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Evila at the 1986 West Coast Comic Convention. Watch for her at a convention near you!!

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You will be taken on a tour of Universal Studios where you will see the one and only **PSYCHO HOUSE**...the monster shark from **JAWS**...the special effects show...the **CONAN THE BARBARIAN** performances...and other exciting moments on the studio lot which gave birth to *Dracula*, *Frenkenstein*, the *Creature from the Black Lagoon* and *Battlestar Galactica*!

This is a short film contest in which you may submit entries on video, 8mm or 16mm of no more than 15 minutes in length. Films should be either science fiction, fantasy or horror. All entries become the property of **MONSTERLAND** magazine.

RULES:

Anyone from 7 to 17 years and 364 days (under 18) may enter.

You may submit more than one entry.

All films must be created by non-professionals.

5 top films will be chosen which will then be narrowed down to one by our celebrity judge (to be announced).

Each runner-up will be announced in **MONSTERLAND** and receive a free subscription to **MONSTERLAND**.

Each entry should bear the contestant's name, age, address and phone number.

Each entry must be accompanied by a statement signed by the participant's mother, father or responsible adult guardian guaranteeing that the film(s) is/are the creation of the contestant and that the contestant is aware of the rules and regulations of the contest.

All entries must be received by March 1st, 1987. The winner will be flown to **Hollyweird** during the summer of 1987, as soon after school leaves out as can be scheduled. In the event the winning contestant is too young to travel alone, **MONSTERLAND** will provide transportation and accommodations for an accompanying adult.

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CREATURE FEATURE

THE WOLF MAN

BY ERIC L. HOFFMAN

Ol' Wolfy is such a howling good date.



The WOLF MAN howls with delight on spying Evil!

During what is considered by many to be the era of the 'classic monsters', the creature known as the Lycanthrope, or Werewolf, had not really seen much of an outing. The Frankenstein Monster, Count Dracula and assorted mad scientists, their diabolical experiments and other friends had been given most of the limelight.

In 1941, all this was to change. The werewolf was to finally come loping into his own thanks to the studio that had unleashed the Frankenstein saga and Count Dracula's tuxedoed image upon the screen, Universal Pictures.

Universal had brought the character of a werewolf to the screen once before during the first decade of talking pictures. Originally, the company had intended to star Boris Karloff in a werewolf movie (announced as *The Wolf Man*). But as Karloff fans know, the project never came to pass. What

did emerge from Universal's terror factory in 1935 (three years after the announcement of the proposed Karloff werewolf film) was a classic of the '30s horror cycle, *The Werewolf of London*, with Henry Hull as helpless botanist Dr. Wilfred Glendon, bitten by a shadow-shrouded furry fanger while searching for a strange flower known as the 'Maripheze Lumine Lupine' in the mountains of Tibet. The fact that the flower is supposed to be the only known cure for lycanthropy (outside of the not-so-eagerly-desired silver bullet in the heart) makes it a very important find for Glendon, since shortly after his return to London, he finds himself turning into a reaving werewolf that, besides being of the traditional anti-social and homicidal disposition, has an added yen to "kill the thing it loves the best" (in this case, the scientist's wife, played by Valerie Hobson).



Lon Chaney Jr. being groomed by Monster Maker Jack Pierce

Thanks to a demonic makeup by wizard Jack Pierce and a superb performance by Henry Hull, *The Werewolf of London* remains an effective chiller with plenty of atmosphere.

FIRST HOWLS

But it wasn't until 1941 that the howl of the werewolf would be heard on the screen once more.

The film in question was entitled *The Wolf Man* (remember the title of that proposed Kerloff production back in 1932?), and according to noted horror historian Don Glut, it was intended to mark the studio's tenth outing in the production of horror films. (*And that's music to my ears! —Evila*)

This can be seen in the overall production. Besides the expected atmosphere and physical settings, Universal cast the picture with a group of players that was a mixture of performers both associated and not associated with the terror genre, all of whom, by some lucky quirk of fate, happened to be under contract to Universal at the time (or available). It is hard to beat a main cast consisting of Claude Rains, Ralph Bellamy, Warren William (best known to movie audiences for his portrayal of fiction/screen sleuth Philo Vance and now starring as reformed jewel thief 'The Lone Wolf' for Columbia Pictures), Evelyn Ankers (who would become the studio's resident horror heroine in many of their productions of the '40s, encountering all of the classic creatures of terror), Madame Marie Ouspenskaya, Bela Lugosi and Patric Knowles. (*Are you sure it was "Evelyn" and not "Evila"? I'm sure no stranger to creatures of terror, either! —Evila*)

However, the title character would be portrayed by an actor mainly known for villains and who had won praise from critics and audiences alike for his portrayal of the tragic, simple-minded Lennie in the film version of John Steinbeck's *Of Mice And Men* (1939). His name was Creighton Tull Chaney, son of the legendary "Man Of A Thousand Faces", Lon Chaney. Having tried to make a career for himself in motion pictures under his real name, Chaney finally agreed to change his name; from 1937 on, he would become known as Lon Chaney Jr., then during the '40s as Lon Chaney.

The story of *The Wolf Man* is familiar to fans of the genre. Lawrence Talbot, younger son of Sir John Talbot, returns to the ancestral family home in Llanwelly Village, Wales. After spending years in America, making it on his own with a major optical firm, Larry has been brought back by the death of his older brother, killed in a hunting accident. Father and son, separated by the curse of tradition which makes the elder sibling the object of much attention, vow to become better acquainted.

Things seem to be going well for Larry. He has settled in at Talbot Castle and just made the acquaintance of the attractive Gwen Conliffe, daughter of the local antique dealer. But things are about to take a turn for the nightmarish worst. One night, Larry takes Gwen and her friend Jennie to a camp of Gypsies who have set up shop outside of the village. Jennie goes to visit Bela, a fortune teller, to have her palm read. But Bela's reaction is far from what the girl expects. Instead of telling her the usual line of patter of

happiness, marriage and the like, the gypsy sees something in her hand, the five-pointed star known as the pentagram, and orders the girl to leave at once if she values her life.

Of course, anyone who has seen the film knows what comes next. Jennie is killed in the woods by a wolf and Larry, hearing her screams, goes to the rescue, killing the wolf by clubbing it to death with his silver-headed cane.

In the morning, after Larry, who has been bitten by the animal in the struggle, wakes up at the Talbot home, things begin to happen. Instead of a wolf, the body of Bela the Gypsy is found at the site where the carcass should be. Larry is beset by doubts...and other strange feelings. And the growing guilt trip over Bela's death isn't helping matters either.

The final push comes when Larry visits Bela's mother, old Maleva (Madame Maria Ouspenskaya), leader of the gypsies, after he freezes at the sight of a wolf-shaped target in a shooting gallery during a carnival being put on by the gypsies. She tells Talbot that her son Bela was a werewolf and that by killing him with the silver head of his cane, Larry freed him from his curse. That's the good news. The bad news is that since Larry was bitten by a werewolf and survived, guess who's going to have a problem at the next full moon? (Problem? Hah! The way I see it, the fellow obviously can't appreciate the gift of a new fur coat!—Evile)

In spite of the sincerity (and menace) of Maleva's warning, plus a charm that she gives him to hopefully ward off the curse, Larry doesn't believe her. Until the curse of the full moon strikes and he begins a series of nocturnal prowlings that end with a killing, a village of terrified people and, finally, a full scale hunt for what is believed to be a wolf.

Larry's attempts to convince his father of his dilemma are met with disbelief. Sir John Talbot is one of those practical types who believes that his son's problem is all in his mind. As far as he is concerned, the only way Larry can beat it is to stay at Talbot Castle and face it head on.

And so, events run to their tragic "...predestined end" as Larry, once more the werewolf, stalks his latest prey, the lovely Gwenn, who has come to try and help him through his troubles. But before he can sink his fangs into the girl, his own father puts an end to his horror, killing him with the same weapon that ended the life of Bela the Gypsy, the cane with the silver wolf's head handle.

Directed by George Watner, *The Wolf Man* gave terror fans a new, terror classic, with Curt Siodmek's screenplay piling incident upon incident until the result was one of the best chillers in quite some time.

Filled with the kind of atmosphere that Universal's chillers were known for (I don't think anybody in the audience would have wanted to find themselves in the studio's patented gloom-shrouded, fog-carpeted woods!). (Aw, Eric, c'mon now! It was voted the top spot for our annual *Monsterland* office steff softball game! I supply the bats, of course.—Evile)

The Wolf Man gave fans a new star in the person of young Chaney. Although he had won approval with his sympathetic 'monster', the ill-fated Dan McCormick, of *Man-Made Monster* earlier that same year, it was the character of Larry Talbot/The Wolf Man that caught on with audiences, partly through Chaney's performance and partly, in no small way, to Jack Pierce's classic make-up, originally designed for *The Werewolf of London* (1935), but never used as it was



THE HOUSE OF FRANKENSTEIN with co-star Elena Verdugo!

deemed too terrifying for the time.

As Boris Karloff would become identified with Frankenstein's Monster, and Bela Lugosi with the tuxedoed Count Dracula, so Lon Chaney, Jr. would become synonymous with the Wolf Man until his passing.

Curt Siodmek's screenplay also gave terror fans a bonus with a classic piece of verse thrown in for good measure:

*"Even a man who is pure at heart
And says his prayers by night,
May become a wolf when the wolfbane blooms
And the autumn moon is bright."*

THE WOLF MAN BITES AGAIN!

Larry Talbot may have bitten the dust at the end of *The Wolf Man*, but the film's success with the fans (and at the boxoffice) was too good for Universal to ignore. Two years after his loving father had clubbed him to death with that silver-headed cane, Larry Talbot was awakened from his peaceful sleep in the family crypt by two enterprising grave-robbers (one of the best segments in Universal's '40s chillers). The Wolf Man prowled again in *Frankenstein Meets the Wolf Man* (1943), a double-barreled sequel to both *The Wolf Man* and *The Ghost of Frankenstein* (1942) in which Chaney (he had dropped the 'Jr.' by that time) had played the Frankenstein Monster.



THE WOLF MAN and his canine cousin relaxing between takes!

Chaney was not the only one recreating a role from *The Wolf Man*. The formidable Marie Ouspenskaya returned as Maleva the Gypsy, this time trying to help our hairy hero find a means of escaping his ghastly torment or aid him in finding peace in death.

Frankenstein Meets the Wolf Man was the beginning of Universal's 'monster rally' chillers that were intended to inject new life into the flagging horror cycle of the '40s...and pull in more at the boxoffice. The studio reasoning was that (with the success of *The Wolf Man* and *Ghost of Frankenstein*) one monster may have been an audience draw, but two (or more) famous terrors should be a real howl (sic)!

Appropriately enough, it was Curt Siodmak who put together the screenplay that became a legitimate follow-up...of sorts...to the two films. Roy William Neill (best known for his work on the Basil Rathbone/Nigel Bruce 'Sherlock Holmes' features) directed, while George Waggner took over the producer's chair for this one.

There can be two ways to look upon the 'Frankenstein' in the title *Frankenstein Meets...* For the sake of correctness, one could point out that it was Ilona Massey's character, Elsie Frankenstein, daughter of the Doctor of *The Ghost of Frankenstein*, Ludwig Frankenstein, played by Sir Cedric Hardwicke.

But most people at the time the film was released, and some today, still consider that the title refers to the meeting of the Frankenstein Monster and the Wolf Man character. By the time *...Meets the Wolf Man* had come out, many members of the movie audience had been identifying the monster as 'Frankenstein'. In what could be looked upon as a very odd piece of casting, Bela Lugosi was put into the uncomfortable makeup, clothing and heavy boots of the Monster. It has been put forth that this was to

provide an interesting link with the previous film, *The Ghost of Frankenstein*, which had ended with the brain of Lugosi's Ygor being transplanted into the skull of the Monster (played by Lon Chaney). Apparently, there may have been a 'mind over matter' idea behind Lugosi's casting; the mind of Ygor influencing the Monster's body so much that the creature's features had changed enough to resemble the face of Ygor. Also, since the Monster had become blind at the end of *Ghost...*, the stiff-armed, stumbling, almost searching movements of the Monster could be attributed to a continuation of the creature's condition until his sight is restored at the picture's conclusion.

There was also the idea that the Monster was to talk, as he did at the end of *Ghost...*. The 'novelization' of *Frankenstein Meets the Wolf Man*, which appeared in the March, 1943 issue of *Movie Story* magazine, featured dialogue that the Monster was to have spoken. But these segments, or portions of segments, were edited out before the picture's general release.

At the end of *Frankenstein Meets the Wolf Man*, both creatures were 'destroyed' when a dam overlooking the Frankenstein castle was blown up and everything within was swept away in the raging water (with the exception of heroine Ilona Massey and hero Patrick Knowles...Marla Ouspenskaya seemed to have disappeared during the last fifth of the picture). (*Sneaking off the set when nobody's looking, huh, Maleva? Tsk, tsk... It couldn't have been that bad! Or could it?*—Eville)

However, even the raging waters of a flood couldn't keep the Wolf Man down...especially when returns showed Universal that they may have found a new way to temporarily revive the already slowing second horror film cycle. Two classic monsters had brought audiences into

the theaters. Therefore, it seemed logical that a whole horde of terror figures would really pull in the bucks.

The results in 1944 and 1945 were *House of Frankenstein* and *House of Dracula*. *House of Frankenstein* marked Curt Siodmak's final association with the character of the Wolf Man. He wrote the story for the saga, which was filmed under the title 'The Devil's Brood'. Edward T. Lowe put together the screenplay. The result was a veritable monster rally that had just about every classic movie terror that Universal could come up with: The Frankenstein Monster, The Wolf Man, Count Dracula, a hunchback killer and a mad scientist. All that was missing was an alien from outer space, and that wouldn't be considered film-worthy for another five years. ("No alien shall be served before its time!"—Evile)

A HOUSE FULL OF FIENDS

House of Frankenstein had all the pluses and minuses of such a mass gathering of fiends. The biggest problem was the amount of screen time to be given to the respective creatures. The 'blinding agent' for this cinematic witch's brew was Boris Karloff as mad scientist Dr. Niemann. Escaping from a prison for the criminally insane, accompanied by a hunchback killer named Daniel, Niemann sets out on a plan to avenge himself upon those who sent him to prison for his diabolical experiments. His journey back to his laboratory in Vassar is punctuated by his encounters with Count Dracula (whom he uses to kill the burgermeister of the town of Reigelberg), and his discovery of the bodies of the Wolf Man and the Frankenstein Monster, frozen in ice in what is left of the castle (the location of the castle was changed by scriptwriter Lowe to the town of "Frankenstein" instead of its original location Vassar, a way out of having both the Frankenstein ruins and Niemann's laboratory in the same vicinity) from *Frankenstein Meets the Wolf Man*. The revived Larry Talbot, when not anguishing over his fate, again, and waiting for Dr. Niemann to keep his promise about curing him, finds love with gypsy girl Ilonka, which ends tragically when he attacks her and she kills him with a silver bullet. In short, another happy ending. (There must be a subtler way to end a relationship—Evile)

Within its 70/71 minutes, *House of Frankenstein* managed to pack its episodic format. The cast is one of the film's pluses. Boris Karloff made his first return to the Frankenstein series since 1939's *Son of Frankenstein* as the very mad scientist Dr. Niemann. Chaney, of course, was the Wolf Man. John Caradine was an interesting Count Dracula; Glen Strange made his first of three movie appearances as the Frankenstein Monster and J. Carrol Naish was Daniel. Also turning during the film were such stalwarts as Lionel Atwill, George Zucco and Sig Rumenn. Elena Vardugo was the Wolf Man's gypsy love interest, while Anne Gwynne was the intended victim of Count Dracula in the vampire's segment of the film.

Whereas *House of Frankenstein* found Chaney's Wolf Man dead from that old silver bullet, *House of Dracula* completely ignored this and found Talbot hale, hearty and just as desperate for a release from his curse. This time, he would be cured through the efforts of good-guy (soon to become bad-guy) doctor Onslow Stevens, and get heroine Martha O'Driscoll, in a film that continued on from where *House of Frankenstein* left off, and totally ignored other aspects, such as Chaney's damita.

On that note, Universal's second horror cycle sputtered to a close, with the Wolf Man evidently destined to domestic bliss and a 9 to 5 job like everybody else. (And yuppie

monsters are so-o-o boring, except in the inventive ways they use their Cuisinerts!—Evile)

And then in 1948, Chaney was recruited to portray Larry Talbot one last time in the horror/comedy classic *Abbott and Costello Meet Frankenstein* (1948), which remains one of the classic examples of its kind, as well as possibly one of the best of the many films that Abbott & Costello did in their careers.

Writers John Grant, Frederic I. Rinaldo and Robert Lees wisely decided to keep the Monsters straight, with their own personas. The Wolf Man was still Larry Talbot, uncured, still fearing the full moon, but a good guy nonetheless. Count Dracula was still a figure to be reckoned with as he did his vampiric thing. The Frankenstein Monster, however, from *House of Frankenstein* on, had become something of a prop, usually dormant until the end. In A&C Meet Frankenstein, he had moments and fared a bit better than before. Wisely, Universal recast Chaney as the Wolf Man, Bela Lugosi in the role he made famous, Count Dracula, and Glenn Strange as the Monster (with Chaney taking over the role for Strange for one sequence when a mishap during shooting put Strange out of commission with a broken ankle).

With *Abbott & Costello Meet Frankenstein*, the saga of the Wolf Man was brought to an end with the Wolf Man and Count Dracula, in bat form, plunging into the ocean and their supposed deaths. (Yeah, and if you believe THAT, I have some scenic swampland in Transylvania to sell you!—Evile)

But Chaney's appearances as a film werewolf were far from over. In 1953, Chaney appeared in the Mexican horror-comedy *La Casa Del Terror*, as a revived mummy of a man who was supposed to be a werewolf. Reviving the being was a mad scientist who eventually fell victim to his 'discovery'. Chaney then spent the rest of the film in clothing similar to his Wolf Man attire, and his werewolf creature had more than a passing resemblance to the Wolf Man. Released to the Mexican film circuit, *La Casa Del Terror* was bought several years ago by U.S. shockmeister Jerry Warren (the man responsible for such 'films' as *Curse of the Screaming Werewolf* and the recent *Frankenstein Island*), who then proceeded to combine it with sequels from one of Mexico's 'Aztec Mummy' movies to produce a mish-mash entitled *Face of the Screaming Werewolf*. It would be interesting to be able to see *La Casa Del Terror* in its original version, if only for the curiosity value alone.

Chaney's final werewolf 'appearance' was in the episode of the '60s tv series *Route 66*, "Lizard's Leg and Owl's Wing", which saw Chaney, Boris Karloff and Peter Lorre gather at Chicago's O'Hare Inn to work out the final details for a proposed production company to produce new chillars. Chaney appeared in part of the show in a makeup that was a poor attempt to duplicate his Wolf Man garb, but still fit in with the fun of the proceedings.

One last reference to the Wolf Man turned up in the film *Spider Baby* (originally filmed as *Cannibal Orgy, or the Maddest Story Ever Told*). In one sequence, the film's hero and heroine, discovering they are fellow horror film buffs, start talking about the old chillars and make reference to the Wolf Man movies. At which point, Chaney (playing a chauffeur/caretaker of the traditional weird household...waiter than any of the 'normal' characters can imagine...) says, in ominous tones, "Thara's a full moon tonight." (Ooh, goodie, it's party-time! *Wolffie and I will bring the guests!*—Evile)

Even in such a small-budgeted horror comedy (which has been released on video tape, and has become a 'cult' favorite), the link with Chaney and the character of the Wolf Man remained as strong as ever.





LEONARD NIMOY is back on both sides of the screen for **STAR TREK: THE VOYAGE HOME!**



On location beneath San Francisco's Golden Gate Bridge!



A CANDID TALK WITH A VULCAN

LEONARD NIMOY DIRECTING



THE VOYAGE HOME

Leonard Nimoy looks tired. He's just been through a grueling two days of doing one "up close and personal" interview after another, undoubtedly answering the same questions again and again, end destined to do so for at least another day.

Yet once Nimoy begins to talk, he seems to come to life, his words filling with vigor and his manner expressing the enthusiasm of a child with a new toy. In this case, the toy is *Star Trek IV: The Voyage Home*, latest, and quite possibly, best in the series inspired by Gene Roddenberry's cult television sensation of the 1960s.

Leonard Nimoy is a study in contradiction. He is an actor/director who has demonstrated incredible ability in his art, with obvious intelligence in his words. He is also, and this shows through in the turn of his head, the cocking of an eyebrow...the image of Mr. Spock, the hero of two generations of *Star Trek* fans.

Whenever Nimoy speaks of Spock, it is always in the third person, as if he is trying to emphasize the distinction between truth and fiction. The concern is unnecessary. It would be difficult to sit with Nimoy and imagine him as anything but a multifaceted human being whose greatest achievement is only now touching the world.

THE VOYAGE

The plot of *Star Trek IV: The Voyage Home* is the story of an alien space probe approaching the Earth, neutralizing all power sources in its path, sending a signal to the world below...a signal



Lunch with the crew...

which cannot be answered by anyone who lives there. And thus the planet below is condemned to death.

Admittedly, this aspect of the story bears a resemblance to the *Vejur* probe of the first motion picture, but, as Nimoy quickly points out, "The similarity ends there."

"It was pointed out to me that this was the way that the *Vejur* story opened," he explains, "but I felt that there was so much more happening in the film, and the departure so fresh, that we could easily get over that."

Nimoy seizes the opportunity to extrapolate on the genesis of the plot and his approach to the material.

"We decided early on that we wanted to do a time travel story," Nimoy says. "When I say we, I'm talking about Herve Bennett and I. We were asked by

the studio to come up with a story, and our very first conversation was about doing time travel, which was both agreed was a good idea. We also felt that we should lighten up. The picture should be fun in comparison with the previous three. That meant that if we were going to do time travel, the best thing we could do was to come back to contemporary Earth, where we could have some fun with our people who would be like fish out of water on the streets.

"Now," he continues, "the next question is, why are they coming back in time? Is it accidental? We knew we wanted them to come home and face trial for all that had happened in *Star Trek III*—rules being broken, the *Enterprise* destroyed, and all that—so we figured we would start them on

"It was great fun to play (Spock), but physically very tough. If you just direct, it's a tough job. If you act as well, it's tougher."

—Leonard Nimoy



SPOCK & KIRK go back to the past in their future!

their way home in this Klingon Bird of Prey. Does something go wrong? Do they find themselves going through a time travel experience accidentally, or is it intentional? For a number of reasons, we chose that it would be intentional. Next, of course, was this: If they're coming back to the 20th Century, what are they coming back for? Is it something they need or something they want? That led us to the idea that there's a problem in the 23rd Century, which can only be solved by something that's now gone; extinct. We experimented with a lot of different ideas on that subject, including the idea that certain crafts and techniques might be lost by the 23rd Century. Maybe there's nobody who knows how

to make a violin anymore. Probably by that time we won't have anybody who knows how to crack oil anymore, because it won't be necessary. Suppose we needed to start an oil refinery in the 23rd Century. Who would know how to do it?"

Although these and other similar ideas were tossed about, both Nimoy and Bennett felt that they needed a more humanistic approach.

"I had a conversation with Philip Morrison, a physicist at MIT," details Nimoy. "We were talking about communication with other species. The idea that if an alien intelligence was trying to contact us, it would

probably take a long time for us to know what it was saying. I became intrigued with the idea that there was some lack of communication that was causing a problem. I became aware that humpback whales sing an unusual song, which we don't understand, although it means something to them. They communicate it to each other, pass it on and repeat it. It has form, lasting anywhere from six to thirty minutes in cycles, and they sing it again and again. Then they periodically change the song. It's a complex structure. We may never know what that communication is all about.

"Bearing this in mind, let's suppose



Exploring a new world—San Francisco in the '60s!



SPOCK and his folks, JANE WYATT & MARK LENARO!



The robes SPOCK wears on the new voyage!



SPOCK and OOC at the helm!



KIRK and SPOCK experience the joys of public transit, circa the 1980s!

that something in the 23rd Century is trying to communicate with them and they're gone. That's how it all happens—it's a hell of a lot more interesting and challenging, cinematically, to come back to the 20th Century to pick up a pair of whales than it is to pick up a plant or insect."

SUSTAINING REALITY

Marc Daniels, a director of many of the original television episodes, has gone on record maintaining that taking the crew back to the 20th Century was a dangerous risk, making it more difficult to sustain the unique reality of *Star Trek*.

"On *The Voyage Home*," Nimoy disagrees, "we had much more resources. Marc is talking about television that has to be shot in a handful of days, on a very small budget. Given the money, the time, the special effects and what we've learned about the *Star Trek* world, it was easy to make audiences accept it."

Nimoy worked even harder for the fourth *Star Trek* film than he did the

last time around. For *The Search for Spock* Nimoy had little acting to do and could concentrate on his directing. For *The Voyage Home*, he had to both act and direct throughout the film. This did give him two perspectives from which to view the production.

"It was hard," he admits, "but I had a good time. I enjoyed playing Spock in this picture. He's a very different Spock, a Spock who's evolving, who's confused. He's trying to figure out who he's supposed to be. This is a funny Spock, and a touching one as well. It's a touching moment when Spock discovers his identity. It happens when Kirk and McCoy are talking about what to do about Chakov. Spock says, 'We must help Chekov.' Kirk replies, 'Is that the logical thing to do, Spock?' Spock says, 'No, but it is the human thing to do.' Audiences will be touched by that. It's when you say, 'Ah, Spock is there. He found his way.'"

"It was great fun to play, but physically very tough because it's a long day. If you just direct, it's a tough job. If you act as well, it's tougher. When you add a two-hour makeup job

every day, it means you have to be in at 5 o'clock every morning.

"Directing *Star Trek IV* was much more ambitious, and, at the same time, it was exciting. We were off the soundstages for the first time. The first three pictures were almost exclusively on the sound stages. In *Star Trek: The Motion Picture*, we were off the sound stages for a couple of days, on *Star Trek III*, we were off for a couple of nights for the Vulcan exterior scenes. To get off the sound stages for this one was very invigorating. It gave me a lot more energy, and I had a little more time. I shot the third one in 49 days, for this one I had 53. Actually I had 57, but I came in four days early. I had a good time."

ENSEMBLE CAST

One of the most winning qualities of the new film is that, for the very first time, every member of the cast gets some time in the spotlight, and not just in throwaway scenes.

"Nobody likes to sit in the background punching buttons through



THE STAR TREK TRIAD: KIRK, SPOCK & MCCOY

a whole movie," the actor/director explains. "Believe me, it was very important to me, and very intentional, that everybody had some function and identity of their own. They're very real in this picture. They were very pleased about it, and the audience will be very pleased as well. I hope that this picture is more accessible for a non-Star Trek audience than the other films have been. People have told me that in the past they never quite understood what the audience saw in these characters, but with this picture they've begun to understand.

"I insisted that there be no bad guy. We had done two pictures in a row with black-hat heavies, and I didn't want a bad guy anywhere. Circumstances would cause the problem. Lack of awareness, lack of concern, ignorance...these would be the problems. Not a person. With this one we've gone full circle and come home, which is why, in a sense, we're calling it *The Voyage Home*. We're saying, 'Enjoy yourself, have a good time, and don't mind us as we drop off a few

ideas along the way.'

"There's a hospital scene when Kirk and McCoy and Gillian go to help Chekov. Originally, Kirk judo-chopped the doctor, knocked him unconscious and put him on the side somewhere. I don't want Kirk hitting a doctor. What for? It's not necessary. I wanted a room he could put doctors into, and then he could melt the lock. It's more fun than seeing Kirk hit a doctor."

MORE VOYAGES

Although *Star Trek IV* was only just released, rumors are already circulating about the next film and the *Star Trek: The Next Generation* television series set to debut in September of 1987. Nimoy is very succinct on both subjects.

"Bill is directing *Star Trek V*," he smiles. "I really am glad. He's got a lot of energy and a lot of imagination. I look forward to sleeping while he's working! Where would I like to see *Star Trek* go? I haven't given it a lot of thought because I've been so

preoccupied with this one. I haven't had to concern myself with the next one. It's not my project. Bill Shetner's in town, and over the next couple of days he'll be talking about what he has in mind for *Star Trek V*. I would like to see Spock continue to evolve. That's the fun part of playing any character, taking him through changes. If you keep playing with the same condition all the time, it would become boring."

Nimoy's feelings concerning *Star Trek: The Next Generation* are "mixed."

"Anything is possible. On the other hand, as an actor in *Star Trek* feeling that actors are a very important part of the mix, you kind of take a step backwards and wonder if they can do it without you," he laughs. "It's a tough challenge, and there's going to be constant comparisons."

Nimoy was asked to produce the series. But he turned it down. "Not because I don't think it's a good idea," he adds, "or anything like that. I just don't want to be doing that for the next two or three years of my life. I'm going to be acting in and directing films." ★

JAMES DOOHAN

TWENTY YEARS MANNING THE ENGINES

BY RICHARD MESSMANN



"They tell me that *Star Trek IV: The Voyage Home*, is better than all the rest put together," says Doohan, not having seen the film cut together yet. "That's really something and it's very exciting!"

When asked whether he's happy with the handling of his character in the new film, Doohan shoots back, "They don't do things to the character, the character just has interesting things to do! I have a lot more to do in this film than most of the others — than any of the others, actually. I had a great time shooting it and I didn't really have to work that hard because all the rest of the cast were out working hard or

working on the bridge and I was down in the Bird of Prey engine room. So they'd work for 2½ weeks shooting the stuff on the bridge with the smog, the fog and the bog and I was on vacation! I was going to *Star Trek* conventions all over the country. Then they'd work me hard for 2½ days down in the engine room. So that was great for me. I had a lot of holidays."

For the sequence near the end of the film when the Bird of Prey starship crashes into San Francisco Bay, a huge tank was erected on the Paramount Studio parking lot.

"It was a great big submerged parking lot in front of a

cyclorama," Doohan explains. A cyclorama is a painted backdrop meant to resemble the sky or background landscape. They're generally used on indoor sets in order to give a grand illusion of the outdoors. "They filled the tank with a million gallons of water and it's about 4½ feet deep and they have perches where they can go down further — another 8 feet or so and when it's used as a parking lot they cover that over with a steel plate."

The tank was covered with a tent-like cover to control the lighting.

"It's not for anything else," Doohan continues. "They don't want to hide anything, it's just to make sure that the lighting is always going to be the same. That's why they block out the sun — they don't want the glare."

In comparing the films, Doohan states that he liked the second *Star Trek* film the best.

"A lot of people thought the third one was the best, but I didn't. I find a lot of people agree with me that *The Wrath of Khan* was tight and it didn't lag at any time, which I think that three did, but not very much. To me, *The Wrath of Khan* always had such a great pace to it mostly on account of Ricardo Montalban, who did such a fabulous job."

A DIFFERENT STAR TREK?

One of the hottest rumors racing at warp speed through *Star Trek* fandom is talk of a new series of the ST universe which would feature a different starship with an all new crew.

"As a matter of fact, Doohan reveals, "at our wrap party, George Takei asked Frank Mancuso, the President of Paramount, about it and Frank said that the rumors are true. Then the publicity came out and they asked us a lot of questions. Paramount has decided not to license it to someone else but to do it themselves, with a younger crew, and still keep on doing the movies with the older group. We're post-graduates!"

When asked whether Doohan would consider being a part of a new TV series himself, he responds with an enthusiastic affirmative. "Sure! That's my business! I'm an actor! There's no reason for me to say no."

Jamies Doohan came very close to having a different sort of career than the one his association with *Star Trek* has given him.

"The very week that I signed the *Star Trek* contract for the series, *Voyage to the Bottom of the Sea* wanted me to play the engineer aboard the *Seaview*, and with no accent at all! So in a way, it's quite possible that I made a mistake," says Doohan, considering what his career might have been like had he not become typecast by playing the well-known Montgomery Scott, engineer aboard the starship *Enterprise*. "Show business-wise, other than the worldwide fame is concerned, it probably would have been smarter for me to have done *Voyage to the Bottom of the Sea*. But it's awfully nice being as famous as the people are on *Star Trek*!"

Doohan did appear as a guest star on two episodes of *Voyage to the Bottom of the Sea*, once playing a Secret Service man for the President of the United States.

The typecasting from *Star Trek* continues unabated. When Doohan guest-starred on an episode of *Magnum, P.I.* a couple seasons back, he played a Scotsman!

"That's typecasting again," Doohan admits. "They wan-

ted me to play a Scotsman, unfortunately. Because of typecasting, that's all they knew of me — that I spoke with a Scottish accent. But since then I have done a *Hotel* with a straight, ordinary voice and before that I did a *Fantasy Island* where I played a very proper Englishman."

Just before doing *Star Trek*, Doohan had a small role in the film *Fantastic Voyage*, but it was a role with no speaking lines. "I had a week's work in that, and I still get the residuals from it. I was in the big computer room where they were tracking everything, but I've never been able to spot myself on the screen."

Doohan's connection with fantasy and science fiction on film dates back long before *Star Trek*.

"Way back in the days of live tv, 1948-51, I did two episodes of *Tales Of Tomorrow*, which was basically the same as *The Twilight Zone*. It's probably where Rod Serling got the idea of creating *Twilight Zone* since his series came much later. I did a *Tales of Tomorrow* with Lee J. Cobb and one with Gene Raymond. I later did about five of the black-and-white *Twilight Zone*, a couple *Man From U.N.C.L.E.* and an *Outer Limits* directed by Gard Oswald."

THE 20TH ANNIVERSARY PARTY

On September 8th, 1986, Paramount celebrated the 20th anniversary of *Star Trek's* television premiere. Not only were most of the cast in attendance, but anyone who had ever had anything to do with the TV series or the feature films was also invited to partake in the celebration.

"George Takei and DeForest Kelley were the only ones who weren't there — they were off in different countries," Doohan explains. "George was in Singapore and Dee was doing a convention in England because he had made that plan long before Paramount decided when they were going to do the party."

The gathering was held in one of the huge sound stages on the Paramount Studios lot. There were celebrities there by the score, including such "fans" as Robin Williams.

"I was being interviewed all the time and didn't even get a chance to eat anything. I even had to have people bring me drinks," says Doohan of the hectic pace he was put through at the gala celebration. "All the networks were there including HBO and CNN and a bunch of radio stations and it just kept on going and going. I didn't even sit down at my table for the first half hour or so. My family and my agent were there and it was a really great party! The only thing was that nobody gave me any food! There was a great big cake and that was the only thing I had to eat — a piece of cake."

The bridge set used in *Star Trek IV* was set up over one side of the sound stage. "You could go in and get your picture taken in the Captain's chair and stand in the transporter with mock-ups of Kirk and Spock. The engineering area wasn't as fully lit up but at least everyone could see what it was — it was lit with ordinary lights instead of with internal lights. There was the eickbay and another bar — the same bar that was in *The Wrath of Khan* with all the weirdos there. The ship's corridors were there and people got a real good taste of the ship. Paramount really put a fabulous effort out to make it a great party!"

Star Trek sails on — next stop, the past! ☼

KING KONG LIVES!

BY JAMES VAN HISE



When last we saw Kong — at least DeLaurentis claimed it was the King — it was 1976 and he had just toppled from the colossal heights of the World Trade Center in New York City after being riddled with enough modern day fire power to down a B29. Fade out on Kong blocking traffic. We can almost hear the malodic chorus of shouts from New York drivers as they lay on their horns and cry out in unison....

Fade in ten years later. Kong still lives! Unconscious, he dreams gorilla dreams while scientists discuss how he could be revived. An artificial heart, as tall as a man, has been constructed, and when a female version of this tall, dark leading man is found wandering around in Borneo, it's decided that blood from the beast can be used to allow a heart transplant! There the plot thickens. Returned to consciousness, Kong has his own ideas about how he and his gargantuan lady friend will spend their time together, and it

certainly won't be under the voyeuristic eyes of prying scientists and journalists! With all the fury and determination of Sean Penn, Kong and his lady Madonna scurry into the hills (if anything thirty feet tall can be said to scurry!) and out of sight of the nosy paparazzi.

NOTHING SUCCEEDS LIKE SUCCESS

Why a sequel a decade after the original? There are 70 million reasons. Despite being one of the most panned films of the Seventies (although not universally — Charles Champlin of the *LA Times* listed *King Kong* on his ten best list of '76), the film sold a lot of tickets worldwide. Cash registers kept jingling to the sound of ape stomps.

Producer Dino DeLaurentiis has reportedly been examining sequel ideas ever since, and was once quoted as suggesting an idea in which Kong was ravaged, as the character played in the 1976 version by Jessica Lange, and gobble her up! But that idea went crunch along with a lot of others until Ron Shusett (executive producer and co-writer of *Alien*) and his partner Steven Spielberg, were approached and they hatched a story as outrageous as the idea of doing a men-in-the-ape film in the post *Star Wars* days of high tech special effects. But, like the 1976 version, the latest will use the type of giant creature effects made infamous in the Japanese Godzilla epics (which even included a filming of Kong himself in the early Sixties).

With a storyline set, John Gullermer, the director of the 1976 version, was hired and immediately began mapping out the visual requirements.

Production designer Peter Murton, a veteran of *Superman II* and *Superman III*, had the task of matching live action with detailed miniatures so that the blue screen process and optical mixing would correctly fit. An Englishman, Murton employed specialists he had worked with in England, as well as local craftspeople, to coordinate the expensive and time-consuming manufacturing of miniatures which would be used in conjunction with the Kong creatures created by Carlo Rambaldi. Rambaldi had also worked on the 1976 *Kong*, creating the notorious full size monster ape whose skeleton and hydraulics now lies in the "boneyard" behind the DeLaurentiis Entertainment Group Studios in Wilmington, North Carolina. This time, besides suits to be worn by actors, Rambaldi created full size creatures (to be photographed in certain shots, such as when one of the

giant apes is seen lying down) by using latex and rubber with inflatable air bags. This made for an inflatable Kong which could be more easily transported.

Filming began on March 31, 1986, on location in eastern Tennessee amidst the rugged mountain forest terrain of the Great Smoky Mountains. They served as the backdrop for Kong's encounter with thousands of Army troops and assault vehicles. Three weeks of exterior shooting in Tennessee included magnificent shots of Fall's Creek, Fall's State Park and the Wears Valley area near Pigeon Forge. With location filming completed four days ahead of schedule, the company returned to the DEG Film Studios in Wilmington for the remainder of the five month timetable.

The miniature shops were located at DEG. So was the unique workshop run by Carlo Rambaldi and his son. At DEG, the scenes were filmed for the full scale operating room sequence as well as those involving miniatures and the actors in ape suits. In order to get realistic facial expressions, special cable-controlled masks were used in closeups.

KONG'S NEW CO-STARs

While the 1976 film featured Jessica Lange, Jeff Bridges and Charles Hallahan, the sequel sports an all new cast in front of the cameras. Some of the key behind-the-scenes people remain the same.

Kong Lives! stars Brian Kerwin as Hank Mitchell, an intrapud adventurer who discovers Lady Kong. Linda



Waiting for KONG on the set...



...but he's busy right now!

Hamilton (who starred as the vallant heroine in *The Terminator*) plays Dr. Amy Franklin who becomes involved in the struggle for the survival of Kong in civilization. John Ashton (who played Sergeant Taggart in *Beverly Hills Cop*) stars as Colonel Nevitt, a military commander who becomes obsessed with defeating Kong after the great ape eludes capture by Nevitt's forces.

"I feel very good that I'm involved in a Kong movie because it's a legend," says Hamilton of her role as the doctor who oversees the bizarre heart transplant. "There's no way that Kong will ever *not* be a legend, whether the movie fails or not."

While Hamilton seems to be following in the footsteps of Fay Wrey and Jessice Lange, she is not the object of a monster's affections in this film — that duty is reserved by another of her co-stars. "I'm happy that I don't have to get picked up by the monkey and become the object of her desires. That's a little too much like what I've done before — that whole victim thing. It's really nice not to call that one up for this film. I save Kong, and it's nice to be gutsy all the way through."

"I get to be 'beauty,'" says Brien Kerwin, with tongue firmly planted in cheek. "It was either that or the beast, so I took beauty. I get the Jessica Lange role. It's basically *Bride of Kong* — it's a female Kong. It's the relationship like there was in *E.T.* — there's always some kind of innocent who is privy to the monster's affections that nobody else understands."

In describing what it's like being held in the giant ape arm, Kerwin says, "I love it! It's fun—like a regular E ticket ride." The actor reveals that at one point he was held aloft at least twenty feet. But in his case, it doesn't happen periodically throughout the film. "There's only one big long scene where she picks me up in the hand and carries me all the way through to the end of the movie."

The she ape is quite a change from Kerwin's last leading



KONG always gets his man!



CARLO RAMBALDI grooms KONG for his debut!

lady — Sally Field in last year's popular comedy *Murphy's Romance*!

In explaining what his character, Hank Mitchell, is like, Kerwin asks in reply, "You ever seen Indiana Jones? Okay, my character's more like Michael Douglas in *Romancing The Stone*. Initially, he just sees the money in it."

While their two characters warm up to each other later (or course), at first Hank Mitchell and Dr. Amy Franklin get off to a rough start.

"It's pure lust from the beginning," says Kerwin, obviously having a good time with the role. "It's a rather classically structured relationship in that we start out at odds with each other. I don't like the way she wants to treat my ape and she doesn't like the way I want her to treat her ape. We are forced to work together when the two apes run off. We have to pool our resources and go up into the mountains and find the apes on our own."

Working at cross-purposes, because he wants to see the apes dead, is Col. Nevitt, played by John Ashton. Essentially, Ashton's character is the villain of the piece.

"I guess I am," Ashton reluctantly admits, "for all intents and purposes, but I don't consider myself the villain. Nevitt is just a guy, a colonel in the Army, who gets assigned to capture Lady Kong and King Kong. He goes out to do his job and Kong starts kicking over all the tanks and jeeps and he gets carried away with his assignment. Instead of capturing him, Nevitt wants to kill him. I just consider myself a guy that's doing his job."

While Ashton is fascinated by bad guys in movies there'll be no moustache twirling for him! "I don't think that anyone says: 'I want to be a bad guy when I grow up.' They end up being a bad guy out of circumstances. I'm trying to underplay it as much as I can. I don't want to be a snarling bad guy."

"I've been a character actor since I was in high school — I always did the old men roles. I love the work of Strother Martin, Warren Oates and Ben Johnson."

Ashton took almost as much of a beating as an actor as his character did in the film as he was called on to do some rather difficult things.

"Like standing on a two thousand foot cliff with a wind machine and a rain machine — and I've got vertigo! I didn't like that at all. The paramedics came up to me and said that they didn't know what they were doing there — if anyone falls off the cliff, there's nothing they can do about it. I said, thanks, guys! The hand pulling me off the tank was pretty physical. It's been a real physical film to do. I cracked a rib, I busted my hand, twisted my knee, and I've got bruises all over me from the tanks flipping over. And that Kong hand weighs about a thousand pounds! When it comes down on you..."

Not trying to kill the creatures, the scenes with Linda Hamilton and Brian Kerwin involve a different sort of approach to on-stage effects work. A lot of heavy duty events are scenes they have to react to even though they don't see what's happening until the spfx shots are cut into the film.

"What we see is basically a pole with a flag on the end of it and they move it across our eyeline. That's the special effect we get to work with!" Hamilton explains. "We have a lot more that we'll never see or even imagine until we see it on the screen. There are elaborate shots with armies and



BRIAN KERWIN and KONG

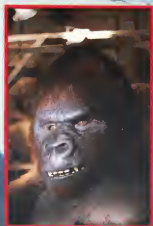
helicopters and vehicles, smoke and explosions and then the Kong aspect, but we don't get to see any of that."

One day when they were working with the full size Lady Kong, Kerwin had a photo taken of him with the old girl. "It's me leaning against the Lady Kong's shoulder and her eyes," — here he indicates the look with his own eyes, obviously getting into dealing with a giant female ape — "are like this, with a smile. I call it afterglow."

THE LEGEND GOES ON

Producer Martha Schumacher, who has overseen a number of the studio's recent genre releases including *Catseye* and *Silver Bullet*, explains why she feels there will be an emotional response to the sequel to their 1976 film.

"The mythology of King Kong continues. Memorabilia shops across the nation constantly remind us of the invincibility of King Kong in souvenirs, post cards and replicas of Kong himself. The popularity of the RKO version when it appears on television is enormous, and audiences consistently request the 1976 remake in video rental shops around the world. Audiences deserve to have a new experience of King Kong. After all, it is the audience that has to be happy." ●



**KING
KONG
LIVES!**

MONSTER
LAND



DOUG BESWICK'S MINIATURE ALIENS

BY JAMES VAN HISE

They creep. They crawl. They crash through walls. They're the hideous Aliens of this year's runaway science fiction hit.

Among the maze of credits for the many technicians who worked on the special effects is Doug Beswick and his talented crew who constructed some key miniatures for Aliens. These miniatures, used in the climactic fight with Ripley versus the alien queen, were so meticulously made and carefully used that it's almost impossible to spot them.

Beswick was first contacted about the film when Bob Skotak phoned him to say that the L.A. Effects Group would be working on Aliens and asked whether Beswick would be interested in building some "puppets" for the movie.

"A few days later I ran some footage for Bob Skotak, director Jim Cameron and producer Gale Anne Hurd of the cable-operated T-Rex that we had built for Walt Disney's *My Science Project*," Beswick states. "At that time there was talk of doing some stop-motion along with the cable-type puppets, but later it was decided not to build the stop-motion and just go fully cable-operated."

Beswick didn't have access to the somewhat abbreviated use of the dinosaur as it was used in *My Science Project* so instead recreated dummies for the director and producer, thus better showing off the cable-assisted stop-puppet technique. This lent Beswick and his crew the assignment to build three key quarter scale puppets: the alien queen, the power/loader and one of Ripley herself. At quarter scale, this meant that while the Ripley puppet was about 18 inches tall, the alien queen stood in at three feet. Since the full size alien queen built by Stan Winston's shop measured out at twelve feet, a smaller version was needed for shots where it would need to make movements too quick for the much

larger version. This is much in evidence in the climax of the film.

ACTIVE DETAIL

"Jim Cameron felt that there would be scenes in the fight sequence he wanted to shoot that couldn't be done with the full scale queen and the power/loader," Beswick explains. "He wanted to have the quarter scale queen as a backup to get the shots that might be damaging to Stan Winston's queen, such as when they're tumbling, smashing against a wall or whatever."

"It was the same size as our T-Rex model for *Science Project*," Beswick continues, "so it's not our largest puppet—but it's our most complicated cable-operated puppet to date. It took about fifty cables to operate the most complicated functions that we have ever had to design to fit in the most limited space. Phil Notero, our Mechanical Designer, did an excellent job. I'd have to estimate that the queen took about four months of work. We constructed it along with the power/loader, Ripley figure and all the joysticks (or control levers) over a six month period."

Before they could begin building the miniatures, Beswick had to meet with the director so that he would know exactly what would be demanded of the miniatures when they were filmed.

"Jim Cameron, Bob Skotak and I went over the script, and the functions that we wanted each character to have, and made a list. The queen had to have head up-down, head left-right, head tilt, face left-right, tongue in-out, etc. We listed every function and what it had to do. Based on that we created a function list that we worked from."

Describing the models, Beswick explained what that fascinating, yet highly believable, device the power/loader could do, as well as what it represented.

"It's like a robot exo-skeleton. It's

Jim Cameron's version of a futuristic forklift to be used onboard the ship for loading cargo, etc. It has forks similar to a forklift but they're able to close like a claw. You can actually pick up containers, crates or whatever."

"The power/loader (as was the queen) was supported on an adjustable pylon. All of its functions were cable-operated except for its legs which were controlled by rods through the floor of the set. The Power/Loader movement was designed to be more mechanical looking than that of the Queen who's movement was more natural and life-like. Most of the visible joints were strictly for the cosmetic appearance of the Power/Loader. The actual pulleys and cable arrangements were hidden inside the fiberglass shell."

The Ripley puppet, although it had to be accurate, didn't have to stand up to the same tight scrutiny that the alien Queen did.

"The Ripley puppet only had cable-actuated head movement from side to side," Beswick explains. "The rest of her body was loose-jointed to allow for the Power/Loader movements. It had to be accurate as it had to be seen operating the quarter scale Power/Loader. Stuart Land did an excellent job sculpting the figure."

TEAM WORK

While Doug Beswick is in charge of the shop that he founded, he has many talented people who work for him bringing the technical marvels from imagination to reality.

"Phil Notero, who was our Mechanical Design person, built 90 percent of the mechanics that went into the puppets and went to London to supervise during the filming as I wasn't available at the time," Beswick informs.

"Tony Gardner originally started on Aliens with Stan Winston's crew re-

creating the chest-burster. After Stien's crew finished sculpting and molding the miniature Queen alien, Tony followed the silicon monster molds over to my shop and started duplicating the same molds in Ultracel so Mike Burnett could begin running the necessary foam pieces. Once the finished pieces were cast, trimmed and seamed, they were attached to the already completed fiberglass head/shell." The miniature was then shipped to England where it was painted to match the full size Queen.

"Being responsible for the 'cosmetic look' of Ripley, as well as of the Queen, Tony also took Stuart Land's Ripley sculpture through all of the steps necessary for the final puppet (with Margaret Beserra supplying the miniature wig) including silicon molds, epoxy cores and vinyl casting, which Shannon Shee had the pleasure of doing." Once the Ripley puppet was completed and dressed in Terese Burkett's miniature costume, Tony (Gardner) completed his work on the film molding and casting the finished fiberglass pieces that made up Jim Belohovek's Power/Loader model.

"Jim Belohovek made patterns of all the Power/Loader parts and then, once the loader was assembled, he began to work on the final detail," Beswick reveals. "Everything from the main body to the pneumatic cylinders to the final detail pieces were hand made. Once Jim finished making a part, Tony Gardner would mold and cast fiberglass pieces that made up the shell of the Loader." The part would then go to Phil Notero to be mounted over the completed mechanism. Then the piece would go back to Jim for final cleanup, sanding and finished detail.

"I'd also like to mention that Brian Penikas and Kevin Yagher assisted us with the mold-making during the crunch," Beswick adds.

"As for myself, I worked on a little bit of everything. From organizing and supervising to helping out in the mold department. When I wasn't busy in the office I would find plenty of work to keep me busy in the shop. I built the hands and tail for the alien queen and the rotating light for the Power/Loader. I found myself helping out in each department at one time or another. It was a very interesting and rewarding experience. My crew did a super job. Everyone was real devoted and gave

their all for the project. Since the characters were designed for us, our challenge was to make it work as a miniature — to bring the characters alive and make them move as realistically as possible."

GIVING REALITY A PUSH

One of the things Beswick's outfit recently completed was a tortoise for the John Landis comedy *The Three Amigos* (a Chevy Chase, Steve Martin and Martin Short parody of *The Magnificent Seven* coming this Christmas). The tortoise made is an exact copy of one used in the film, except that this one was built so that it could

move its mouth. Originally it was going to sing but its role has been scaled down to speaking with the main characters at the end of a scene.

"We're also doing some mechanics for *Boss Film*," Beswick adds. "Our mainstay is mechanics, but we are getting more and more into makeup effects."

"Right now we're talking to different producers regarding a couple major products. We would be designing both the makeup and mechanical effects, produce all the elements and oversee all the effects instead of just providing mechanics or a puppet. We're very excited about this because this is what we really want to do."

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FEARBOOK

JASON AND THE ARGONAUTS

BY DOUGLAS BORTON



*Here's a bunch of my old friends,
but will that nasty Jason cause trouble again?*



Trapping the Harpies, what'll they feed 'em!

King Pelias of Thessaly has lived with the prophesy for twenty long years — a prophesy of doom! On the night when he stole the throne of King Aristo, he was warned by a soothsayer that Aristo's son Jason would return from exile to kill Pelias and win back the kingdom. And Pelias would know him as a one-sanded man...

The gods of Mount Olympus have chosen this day to make the prophesy come true. As Pelias rides his horse down a country road, the goddess Hera materializes and startles the horse. Pelias is thrown into a lake. He is rescued from drowning by a young wayfarer — who loses one of his sandals in the process.

Pelias, realizing that he is face to face with the man

chosen by Zeus to be his assassin, plays host to Jason at his camp. Without revealing his identity, Pelias persuades Jason that before he can kill the hated king, he must bring the people of Thessaly a gift — a sign that the gods have not abandoned them. Such a gift lies at the end of the world...the skull and fleece of a ram...a golden fleece with the magic power to heal disease and rid the land of famine and blight!

Jason accepts the challenge, and is soon lifted to Mount Olympus by the god Hermes. Hera, queen of the gods, takes time out from bickering with her pompous husband, Zeus, to inform Jason that he is under her protection. But Zeus has commanded that she may help him only five



Talos, this bronze could eye you!

times in his impossible quest!

Jason holds contests of athletic skill to select a crew of the finest fighting men in Greece. Foremost among them is Hercules. But also among them is young Acastus, who — unknown to Jason — is actually King Pelias' son, sent to sabotage the mission.

The crew set sail in a magnificent galley built by the master shipbuilder Argus, and named *Argo* in his honor. Some mystical inspiration made Argus build the ship's figurehead in the likeness of Hera, Jason's protector. And Jason will need all the help he can get as he sails into uncharted waters — end unimagined dangers! *(I gave him my lucky three-toed rabbit's foot, but did he remember to bring it? N-o-o-o!—Evila)*

BRONZE COLOSSUS

Far from land, Jason's crew are running short of food and water. In desperation, Jason communes with Hera and learns that an island, the Isle of Bronze, lies nearby. But the goddess warns him not to let his men remove anything but food and water from the Isle. Told of the warning, Hercules jokes that no man will stop him from picking up a fine woman or two, if any are available. "Talos will," says Jason grimly.

At the island Hercules and a friend, Hylas, split off from the others and discover immense bronze statues, six hundred feet high, forged by the god Hephaestus. One of the bronze giants is labeled: TALOS. Hercules and Hylas warily approach the statue and discover a door in its base.

Sneaking inside, they find a jewelry box of the gods, littered with pearls the size of bowling balls and a brooch pin big as a javelin. Hercules decides to steal the brooch pin, figuring that "if the gods leave all this lying about, they obviously don't want it!"

Hercules is wrong. As he and Hylas flee from the scene of the crime, the immense metal statue of Talos slowly turns its creaking head to look down at them out of hollow eye sockets. Then...slowly...ponderously...the bronze behemoth climbs off his pedestal and strides in pursuit.

Talos advances on Jason and the Argonauts. Panicked, they board the *Argo* and row away from shore. But Talos blocks their escape by straddling the rocks that enclose the bay. As the ship sails under him, he reaches down and lifts it out of the water. The crew dives into the sea as the *Argo* rains down in splinters around their heads.

Jason finds the figurehead of Hera, floating on the waves, and consults with the goddess. "Look to his ankles," says Hera.

As the crew scramble onto the beach, the lumbering leviathan advances again. This time Jason runs up to the giant's feet and spies a huge bronze plug. Wrenching the plug loose, Jason leaps back as the metal monster's life blood spews out. Talos reels, gasping, as the Argonauts scatter. But Hercules drops his giant brooch pin — and Hylas makes the fatal mistake of running back to pick it up. Too late, he realizes that the living statue is crumbling and about to fall...

Hylas is crushed by the crippled colossus!

The Argonauts rebuild their ship. But when Hercules announces that he will remain on the island to search for the missing Hylas — whose body, pinned under thousands of tons of bronze, has never been found — Acastus stirs up the crew. The men shout that they will not continue the voyage without Hercules! Jason has no choice but to summon Hera's help for the last time. The goddess tells the startled crew that Hercules' part in the quest is over...and that the *Argo* must sail on to Phrygia, the island of the blinded seer Phineas.

HIDEOUT HARPIES

(Now wait just a minute, bro! You're talking about friends of mine!—Evila)

Zeus has ordained that Phineas must be tormented by twin battle beasts called "harpies" till the end of his days. But the sightless soothsayer strikes a bargain with Jason. If Jason will free him from the harpies, Phineas will direct Jason to Colchis, the fabled land where the golden fleece is to be found.

That night, Jason and his men string nets over the open roof of a crumbling temple. Phineas leads the winged demons inside. Then the Argonauts drop the nets on the harpies and capture them!

Phineas, overjoyed to be freed at last from the flying monsters, directs Jason to pass through the Clashing Rocks. "But what gods protect you?" he inquires. "None — now," Jason replies. Phineas doubts that Jason can survive the Clashing Rocks, but he gives his benefactor a charm in the likeness of the sea god Poseidon. Perhaps the magic emulet can do some good...

CLASHING ROCKS

Just as the *Argo* is approaching the dread rocks that rise



If two heads are better than one....

up on both sides of the ship, another ship is sighted, approaching. The Argonauts watch in horror as the rocks tremble and quake and bury the ship under an avalanche. The wreckage of the ship floats away. Argus looks at Jason. The stalwart sailor hesitates for only a moment. "Go forward," Jason orders.

The *Argo* glides between the rocks. The terrifying rumble is heard again. Jason, angry to have come so far only to be stopped at the end of his journey, hurls the magic amulet into the sea. An instant later, the sea god Poseidon rises out of the waves!

His flipper thrashing wildly, the immense merman holds the rocks apart with his bare hands, allowing the *Argo* to pass through to safety.

On the far side of the rocks, Jason spots a woman clinging to the wreckage of the smashed ship. He rescues her. She is the beautiful high priestess of the temple of Hecate, god of darkness, in Colchis. Her name is Medea.

Jason tells his crew that he will go ashore alone to talk with King Aetias of Colchis. Acastus proposes a sneak attack and ridicules Jason's plan. Jason has had enough of Acastus. He accuses the young man of treachery. The two duel on the deck of the ship until Acastus, disarmed and cornered, leaps into the sea. An Argonaut who dives in after him is pulled out of the ocean — dead.

Jason watches Medea dance in the temple of Hecate, then meets King Aetias. The king says he has been told that Jason saved the priestess' life. He invites Jason and his men to a dinner celebration of their bravery. But that night, the dinner is revealed as a trap. Acastus had swum to shore and reached Aetias before Jason. Aetias, desperate to protect his kingdom's magic fleece, sentences Jason and the rest of his "pirates" to death!

Things look bleak for the Argonauts — until Medea, moved by her love for the handsome adventurer, drugs the palace guards and frees the prisoners from their cell.

COLUMBIA FILMS S.A.B. PRESENTE

JASON EN DE ARGONAUTEN

(JASON AND THE ARGONAUTS)

AVSC

TODD ARMSTRONG

dans le rôle de JASON

NANCY KOVACK

dans le rôle de MÈDÉE

GARY RAYMOND

LAURENCE NAISMITH



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Jason orders most of his crew back to the Argo, then goes with Medea to steal the golden fleece.

SEVEN-HEADED HYDRA

But no sooner does Jason reach the fleece — then the seven-headed Hydra of Hades slithers out of a nearby cave! In its tail it holds a dying victim — Acastus, who had tried to double-cross both Jason and Aeetes by swiping the fleece. Jason defends himself against the hissing beast and finally stabs it in the heart.

But Jason's troubles are far from over. Argus and two Argonauts arrive on the scene to warn Jason that Aeetes and his palace guards are coming. Our heroes flee with the golden prize in hand. Aeetes, finding the fleece gone and the Hydra dead, orders his palace guards to cut out the Hydra's teeth. Mystified, the guards obey.

Jason and the others are trapped at the summit of a cliff by Aeetes and his men. Aeetes strides forward. Jason will die, he says. He scatters the Hydra's teeth upon the ground, then orders, "Rise up, ye dead, slay by the Hydra!" (This could well have been the earliest historic example of slam-dancing by a rowdy skeleton crew!—Evita)

DUELING SKELETONS

Out of the ground, seven skeletons arise, swords and shields in hand. "Kill!" shouts Aeetes. The undead army march forward. Jason sends Argus and Medea back to the ship with the fleece. Then Jason and the two Argonauts with him engage their eerie enemies in a literal battle of life and death!

Both Argonauts are slain. Only Jason remains alive. The skeletons pursue him to the edge of the cliff. He leaps into the sea and the skeletons plummet down after him.

Jason is reunited with Medea and Argus aboard the Argo. The golden fleece is theirs. Jason sails away from Colchis, having frustrated both King Aeetes and Lord Zeus.

On Mount Olympus, Zeus concedes this round of the game to Hera. But, he says, "I have not yet finished with Jason. Let us continue the game...another day."

Jason.....	Todd Armstrong
Medea.....	Nancy Kovack
Hera.....	Honor Blackman
Hercules.....	Nigel Green
Pellias.....	Douglas Wilmer
Acastus.....	Gery Raymond

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What a man...those bedroom eyes!



THE MAN WITH THE X-RAY EYES RAY MILLAND

BY STEPHEN JONES

Ray Milland, the British-born star of more than 150 films, died in Los Angeles in March, 1986. With a career that spanned six decades, it is not surprising that tributes appeared extensively in the press and on television, but few of these eulogies touched upon his numerous appearances in fantasy and horror films.

Milland was born in 1905 in the South Wales river port of Neath as Reginald Truscott-Jones. The son of a steel mill superintendent, the young Truscott-Jones decided not to follow in his father's footsteps, but instead joined the Household Cavalry. (No household should be without one — *Evita*.)

"It's all down to luck," he once remarked, and this philosophy was unexpectedly born out by his introduction to acting. While still a trooper, he became an expert marksman, regularly winning awards in target contests. In 1929 the original version of *The Informer* was being filmed in London. For a number of scenes involving trick shooting the director had sent for a German sharpshooter, but just after he arrived in England the unfortunate expert was knocked down by a bus and killed.

ON THE MARK

Desperate for a replacement, the film-makers heard of Trooper Truscott-Jones' prowess as a marksman and hired him immediately. Meanwhile on a nearby stage, one of Britain's most promising film stars, Cyril Maclagan (the brother of the more-famous Victor, who incidentally starred in John Ford's 1935 remake of *The Informer*), broke his leg during to work. In need of an instant replacement, the producers looked around and noticed the tall, handsome

Reginald Truscott-Jones. He was tested during his lunch hour, and although only 23 years old at the time, he landed the role of a roughneck fireman in *The Flying Scotsman*.

"I thought they'd find out I was no actor," he later recalled, "...and they did!"

It was around this time that he decided it would be a good idea to change his surname: "It was obvious, they said, that I couldn't be billed as Reginald Truscott-Jones, because people would laugh. One son-of-a-bitch even suggested 'Percival Lacy' — it was so odd people might believe it. He damn near lost his teeth with that one."

In the end, the young actor himself chose the name Milland, inspired by the mill lands of his beloved Wales.

Now bitten by the acting bug, he toured the country, appearing in repertory theatre, learning his craft. Following a number of small roles in British films of the early 1930s, he eventually decided to take the plunge and headed for the promise of the burgeoning Hollywood film industry.

Arriving in America, he was quickly signed to MGM and met with some small success. However, his early experiences in the film capital were not always happy. Homesick and depressed, he returned to Britain to hone his acting skills, surviving the lean times by playing professional bridge and becoming a steeplechase jockey. When at last he decided to try his luck in Hollywood again he returned as a star in the making.

"I couldn't get rid of 'Reggie' quickly enough," confessed Milland — but the studio bosses said that in America only dogs are called Jack. "Finally he was stuck with the name Ray Milland (which he could never stand) for the rest of his life; although he would effectually remain 'Jack' to his wife Mal, whom he met at a party during his

early Hollywood days.

His film roles steadily began improving, and his first break came in 1934 in *Balala*, a musical starring Carole Lombard and George Raft. That same year he gave another memorable performance alongside Lombard in *We're Not Dressing*, and this resulted in a contract with Paramount which lasted 21 years.

It was during this early period that he appeared with fellow British actors Alan Mowbray and David Torrence, under investigation by Werner Oland's inscrutable Oriental detective in *Charlie Chan in London* (1934).

ON THE WAY UP

After a memorable performance in Universal's blockbuster Deanna Durbin comedy, *Three Smart Girls* (1937), Paramount assigned him to help test a dozen young hopefuls for a picture called *The Jungle Princess*. They finally chose newcomer Dorothy Lamour to play the girl who grows up with a tiger in the Malay jungle. "Now the question arose, where were they going to find a suitable leading man?" recalled Milland. "Then the girl they had just picked up and said, 'But what about the actor who played in the test with me? I thought he was the leading man. I can't think of anyone who would be better!'"

Paramount eventually concurred, and *The Jungle Princess* (made for a mere \$300,000) grossed millions at the box office. The studio decided to repeat the successful formula, and Milland and Lamour were reunited for more exotic adventures the following year in *Her Jungle Love*.

Meanwhile, he portrayed the title character — alongside series regulars Reginald Denny and E.E. Cline — in *Bulldog Drummond Escapes* (1937), and went on to co-star with Gary Cooper and Robert Preston in the memorable Foreign Legion drama *Beau Geste* (1939).

In 1942 he had to battle with John Wayne and a giant octopus for Paulette Goddard's favours in Cecil B. DeMille's *Reap the Wild Wind*, while in *Lady in the Dark* (1944) he helped Ginger Rogers undergo psychoanalysis and fantasize her dreams as elaborate musical numbers. (*Sounds like the midnight show at my house! — Evile!*)

More importantly, that same year Paramount starred Milland in *The Uninvited*, which even today remains one of the screen's quintessential ghost stories. Milland played Rick Fitzgerald who, along with his sister Pamela (Ruth Hussey), buys an old Georgian mansion on the Cornwall sea-cliffs. Although they ignore the village gossip about the house being haunted, the serene siblings are soon aware of a room which is always cold, animals refusing to venture upstairs and the ever-present scent of mimosa. When the misty form of a woman in white materializes, events head toward a frightening climax of supernatural revenge.

Henderson produced, *The Uninvited* was unusual for a 1940s film as it treated the ghostly threat seriously. Director Lewis Allen skillfully wove an atmospheric and chilling tale, with strong support from Gail Russell as a medium, Donald Crisp and Alan Napier.

Milland went on to star in Fritz Lang's complicated espionage thriller *Ministry of Fear* (1944), and the following year won his only Academy Award for his unrelenting performance as the tormented drunk in Billy Wilder's memorable *The Lost Weekend*. Apparently the actor's performance was so realistic that some of his friends actually believed he was an alcoholic! Yet despite these accolades,



RAY MILLAND & RUTH HUSSEY had some UNINVITED company!

throughout his career Milland continually dismissed his skill as an actor: "In one film I spent two full days trying to walk naturally through a door," he admitted. (*Was it open or closed, I wonder! — Evile!*)

Ostensibly a World War II drama involving spies and co-starring Marlene Dietrich, *Golden Earrings* (1947) added an extra twist when fake mind-reader Milland discovers that he has the power of genuine precognition. Even more unusual was *It Happens Every Spring* (1949), in which he played a chemistry professor who accidentally invents a chemical mixture which causes baseballs to avoid bats!

The actor's disarming charm was used to maximum effect by director John Farrow in his contemporary re-telling of the Faust legend, *Allen Nick Deal* (1949). Thomas Mitchell portrayed an honest District Attorney who is tricked into a life of corruption by Milland's smooth-talking benefactor — in fact, the Devil himself. With fog-wreathed waterfronts and a distinctive haunting melody, the film remains a classic of fantasy cinema.

HIATUS

Throughout the following decade, Ray Milland's career went into a decline. Despite strong performances in *The Thief* (an experimental film made in 1952 with no dialogue,



LOOK INTO MY EYES... from *THE MAN WITH THE X-RAY EYES*.

in which he played an atomic scientist forced by communist spies to micro-film a top-secret formulae), Alfred Hitchcock's classic 3-D thriller *Dial M for Murder* (1954) and the 1955 western *A Man Alone* (which also marked his directorial debut), most of the actor's output during this period remained unremarkable.

He returned to Britain at the end of the 1950s and remained absent from the screen for nearly four years.

In 1962 he was lured back to film-making by American International Pictures, to star in their third Edgar Allan Poe adaptation, *The Premature Burial*. Taking over from Vincent Price for this one movie in the series, Milland portrayed Guy Carrell, who believes that his father was buried alive while in a cataleptic trance. He goes to extreme lengths to build a crypt from which he can escape if the disease is hereditary, but events lead to a somewhat predictable conclusion. Saddled with a lackluster script by Charles Beaumont and Ray Russell, it was left to whizz-kid director Roger Corman to fuse Floyd Crosby's prowling photography and Daniel Heiler's sumptuous set designs into a series of impressive visual vignettes. A stylistic graveyard, an eerie dream sequence and the haunting tune of 'Molly Malone' failed to overcome Milland's stuffy performance and the film's abrupt and unremarkable climax.

The same year, Milland directed and starred in a post-apocalyptic drama for AIP, *Penic in Year Zero* (aka *End of the*

World.) In this grim, end-of-civilization-as-we-know-it tale, Milland played the head of the Baldwin family, with Jean Hagen as the mom and Frankie Avalon and Mery Mitchell as their teenage offspring. Setting off on a routine fishing trip, this all-American family hears an explosion and quickly realizes that Los Angeles has been obliterated by a sneak nuclear attack.

Pretty soon Milland has armed his family, and when the young daughter is raped by a gang of thugs, Frankie unhesitatingly blows away the perpetrators. Billed as 'An Orgy of Looting and Lust' by exploitation experts AIP, according to screenwriters Jay Simms and John Morton, life after the Bomb will be both ruthless and depressing.... (Not much different than now, I take it — *Evile*)

Having successfully reactivated his flagging career, albeit as an older character actor, Milland was back under the direction of Roger Corman again the following year in *The Man With X-Ray Eyes* (aka *X*). As Dr. James Xavier he experiments upon himself with a serum which produces X-ray vision. At first he is able to control his newly-acquired power, diagnosing a patient's internal injuries and taking voyeuristic delight peeking through guests' clothes at a party. But after accidentally killing a colleague, Xavier is forced to hide out as a mind reader in a seedy run-down carnival owned by Don Rickles. Gradually the power increases, even though he no longer uses the drug, until finally he can see 'the light at the centre of the universe.' In the film's harrowing conclusion, a desert preacher advises Xavier: 'If thine eye offends thee, pluck it out' — which he calmly proceeds to do! (*That removed orb, received its own starring role, as THE CRAWLING EYE! — Evile*)

Despite its low budget and unimpressive visual effects, *The Man With X-Ray Eyes* remains the best of the actor's trio of American International movies from the early 1960s.

Over the next five years Ray Milland only made one screen appearance, and instead concentrated on his stage work, scoring a notable success in the Broadway play *Hush* (he directed and starred in the film version, made in Britain, in 1968).

BACK AGAIN

By the end of the decade the actor was poised to return to full-time filmmaking. In 1969 Ray Milland turned up in an early made-for-television film, *Daughter of the Mind*. Based on Paul Gallico's novel *The Hand of Mary Constable*, he played a top scientist who begins seeing the ghost of his dead daughter imploring him to give up his secret research. Although it all turned out to be a plot by enemy agents, the supernatural elements were well handled and Milland was supported by an excellent cast that included Don Murray, Gene Tierney, Edward Asner, George Macready and John Carradine as the owner of a magic shop.

He was next cast as Ryan O'Neal's father in what he thought would be a modest little tear-jerker. The film was *Love Story* (1970) and it turned out to be a phenomenal box-office smash. Milland repeated his role in the less-successful sequel, *Dilbert's Story*, nine years later.

"I've noticed something since I've graduated to playing fathers and grandfathers," he said. "The work seems to be easier. I don't have to deal with that youth syndrome anymore...the constant and dreary effort to appear dashing. Acting at last is becoming enjoyable..." So enjoyable, in fact, that he was often happy to remove his toupee if the role required it. (*Blowing his top? — Evile*)

LIBERAL NIGHTMARES

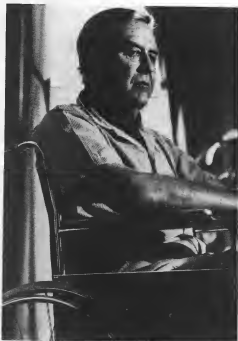
The actor was next reunited with American International Pictures for their patently silly horror spoof, *The Thing With Two Heads* (1972). A rehearsal of producer Wes Bishop and director Lee Frost's earlier incredible *Two-Headed Transplant*, the advertising copy aptly summed it up: "...They transplanted a white bigot's head onto a soul brother's body... Now they're in Deeeeeeep trouble!" Milland gave a grouchy performance as a racist brain surgeon who creates a double-headed gorilla (courtesy of Rick Baker's monkey suit). Suffering from terminal cancer, he arranges to have his own head grafted onto the torso of a volunteer convict, but awakens from the operation to find himself sharing the body of a black ex-pro footballer 'Roae' Grier. Before long they're on the run from the cops, and as the script runs out of steam, director Frost compensates by staging a pile-up of fourteen police cars.

The same year Milland was back in harness again for AIP. In *Frage* he portrayed wheel-chair ridden, right-wing patriarch Jason Crockett, celebrating his Fourth of July birthday with his rebellious family on an island retreat (the script's clumsy allegory for the United States). Into this less-than-happy group comes naturalist photographer Sam Elliott, who has noticed something odd about the indigenous animal population. And pretty soon — thanks to ecological pollution — the guests are being killed off by snakes, birds, lizards and insects, all under the command of the intelligent frog population. (Sort of "croak and dagger" — *Wife*)

Just as cheap, but much more fun, was *Terror in the Wax Museum* (1973), from Bing Crosby's production company. In this enjoyable horror whodunnit, Milland starred as the manager of a mysterious wax museum, ably supported by a host of veteran performers: Elsa Lanchester, Maurice Evans, John Carradine, Louis Hayward, Patric Knowles, Broderick Crawford plus the sinister 'Karkov' (Steven Marlo). Director George Fenady kept audiences guessing with numerous murder suspects and an impressive nightmare sequence in which wax figures seemingly came to life.

Always homesick for the country of his birth, Milland returned to Britain in 1973 to co-star with comedian Frankie Howard in a delightful horror comedy, *The House in Nightmare Park* (aka *Night of the Laughing Dead/Crazy House*). Firmly rooted in the Cat and the Canary tradition, Howard portrayed a turn-of-the-century tragedian, Foster Twelvetrees, infamous for his terrible recitations of Shakespeare's plays. Unexpectedly invited by Stewart Henderson (Milland) to give a private performance at a gloomy old mansion, the ham actor eagerly accepts; but as the fog closes in, so too does an insane killer, and Twelvetrees soon realizes he is the next intended victim. Director Peter Sykes carefully used weird camera angles and serious horror elements (such as an old woman locked in the attic brandishing a meat cleaver, and a bizarre dance by human 'dolls') to emphasize Howard's particular style of humor. An unjustly ignored chiller, *The House in Nightmare Park* is worth watching for.

For his next horror project, Milland returned to American television movies, guest-starring in Curtis Harrington's tribute to the old pulp magazines, *The Dead Don't Die* (1974). Scripted by Robert Bloch from his own short story, George Hamilton sets out to clear his executed brother of murder



A scene from *FROGS* (1972)...lies anyone?

and along the way uncovers a plot by criminal genius Milland to rule the world with an army of zombies. Placed in an atmospheric 1930s setting, this 'B' movie homage featured some effective-looking reanimated corpses and a fine cast that included Joan Blondell, Ralph Meeker, Reggie Nelder and Milton Parsons.

On a somewhat lighter note, Walt Disney Productions' *Escape to Witch Mountain* (1975) featured Kim Richards and Ike Eisenmann as a pair of orphaned extra-terrestrial children possessing remarkable powers. When their abilities are accidentally discovered by psychic investigator Donald Pleasence, he informs his money-hungry boss, tycoon Aristotle Bolt (Milland), and the children are pursued across the country as they search for their own identity. This juvenile SF adventure was so successful that it spawned a sequel, *Return from Witch Mountain* (1978), reuniting the two young leads.

Then it was back to the tv movie westland for Milland. In 1968, showman producer William Castle and director Roman Polanski had an unexpected box-office hit with *Rosemary's Baby*; it took Paramount Pictures eight years to reduce this classic horror film to a pilot format for a weekly television series: *Look What's Happened to Rosemary's Baby* (aka *Rosemary's Baby II*) proved what a mess director Sam O'Steen would have made of *Exorcist II: The Heretic*, had he not been replaced by John Boorman. Stephen McHattie portrayed



The portrait of RAY MILLAND (1905-1986)
Good voyage across the Styx, we'll miss you!

Milland and Benedict were back together that same year in the pilot movie for the tv series *Battlestar Galactica*. This unabashed imitation of *Star Wars* (which resulted in a legal dispute between Universal and 20th Century Fox) was edited down by nearly an hour from its three-hour running time and released theatrically in Canada and Europe with added Sensurround and a tagged-on ending. When their home worlds are destroyed by the evil Cylons, the human colonies reunite in space under the leadership of Lorne Greene's last surviving Battlestar. Milland appeared as one of the convoy's elder statesmen who, with guest stars Jane Seymour, Lew Ayres, Willfred Hyde-White and series regulars, sets out to discover the legendary lost thirteenth colony — not surprisingly called Earth. (*It'd be more surprised if the planet were called "Howard" or "Fred" — Evila*)

Whatever Happened to Rosemary's Baby offers a moody, James Dean-type Son of Satan, searching for his mother who has been kidnapped by a possessed bus! The wonderful Ruth Gordon was the only performer to recreate her (Oscar-winning) role from the original film: As the nosy next-door neighbor Minnie Cestevet, she still controlled the New York coven of witches. Milland gave a low-key performance as her equally-evil husband Roman, replacing Sidney Blackmer who had died in 1973.

Ray Milland travelled to Canada to appear in *The Uncanny* (1977), a rarely-seen attempt by producer Milton Subotsky to recreate the horror anthology films he made as Amicus.

Milland featured in the linking story as publisher Frank Richards who is pressed by seemingly eccentric writer Wilbur Gray (Peter Cushing) into reading his manuscript. Gray believes that cats are really murderous creatures of evil, and he recounts three stories to illustrate their malevolence. At the end of the film, as Gray leaves Richards' home, he is attacked and killed by cats while Richards is hypnotised by his pet feline to throw the manuscript on to the fire... (*Meow! — Evila*)

Milland then returned to television movies for a guest spot on the slow-moving *Cruise Into Terror* (1976). He played an archeologist who, along with fellow passengers Hugh O'Brian, Dirk Benedict, John Forsythe, Christopher George, Lynde Dey George, Lee Meriwether and Stella Stevens, squabbled over an ancient Egyptian relic brought on board an old ship. Said to contain the legendary Evil One, who returns every thousand years to bring about Armageddon, the creature finally manifests itself as a silly-looking sercophagus which begins breathing!

In *The Attic* (1980), Ray Milland was cast as the tyrannical, wheelchair-bound father of Carrie Snodgrass. Blaming herself for the accident that crippled him, she retreats into the bizarre fantasies of her mind. 'If you liked *Psyche* — you'll love this!' enticed the ads. Indeed, before the film is over, many shocking secrets are revealed and murder and madness ensue.

In 1984, Ray Milland was once again given an excuse to return home: "When I was offered the role of the Home Secretary in *The Masks of Death* it was at a time I had virtually given up working," he recalled. "The offers still came in regularly, but I didn't find anything exciting enough to get me into a studio again. But I liked the part — and loved Norman Crisp's script. I liked, too, the idea of playing a British role once more. And, I have to confess, I liked the chance it gave me to return to London."

Sadly, *The Masks of Death* was to be the last film he made in his beloved Britain. In this enjoyable made-for-tv mystery, Milland was reunited with star Peter Cushing, who recreated his acclaimed portrayal of Sherlock Holmes. Set in 1913, engaged Holmes and Watson (John Mills) investigate a series of macabre deaths and a plot by the Germans to gas the entire population of London. A trail-looking Milland turned up in a brief, but effective, cameo along with Anton Diffring, Gordon Jackson and Anne Baxter as Irene Adler.

Apparently still waiting to surface, *The Sea Serpent* is a 1985 Italian/American co-production in which Milland is billed simply as a Professor. Director Gregory Greens' cast also includes Timothy Bottoms, Jared Martin, Taryn Power and Jack Taylor, and the impressive poster artwork depicts a gigantic sea monster rising from the depths to destroy boats, bridges and helicopters.

PRINCE SIRIKI CALLS

Although nearly eighty years old, what no-one had known was that the actor had been fighting cancer for two years. By 1986 his condition had grown progressively worse, and in March he was admitted to hospital when his health dramatically deteriorated. He died in his sleep on March 10th, leaving behind a wife and daughter.

"I've had a good life and I'm grateful," he once remarked. "I've met kings, queens and presidents...I've earned what most people would call a fortune...I've done it all. Who could ask for more than that?"





